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Acknowledgements

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Nancy Wiener, 2014





Ι

PARVATI

Copper alloy
South India, Chola Dynasty
Late 12th – Early 13th century
Height: 34 inches (86.3 cm)
Provenance: Private Collection, USA
Doris Wiener Gallery, New York

The Chola dynasty ruled in southern India for nearly four centuries, beginning at the turn of the first millennia of the Common Era. Active patrons of the arts, the Cholas left behind a rich legacy of devotional artwork. Especially renowned today are the Chola period temple bronzes, in particular Hindu devotional icons, the fruit of an artistic tradition that reached its apex between the ninth through thirteenth centuries. The sensuous elegance for which the art of this period is so renowned is perfectly embodied in the figure of this late twelfth - early thirteenth century Parvati, consort of Shiva

During the Chola period, temple bronzes fulfilled a unique religious function. While large, stone images of deities resided in the sacred inner chamber of a Hindu temple, smaller bronze icons served as utsavamurtis, or a deity's emissaries into the world outside the temple, whence they were taken in ritual processions throughout surrounding areas.

Described often in verse as the personification of sensual perfection, Parvati, or the great goddess Uma as she was known to the Cholas, played an integral role in medieval Indian religious life. Within temples, she appeared frequently alongside images of her husband, Shiva, creator and destroyer of the universe. The benevolent incarnation of a multifaceted deity, Parvati is depicted here with a warm, serene countenance.

This bronze image of Parvati was created using the lost-wax process of casting. Because the act of casting the metal sculpture destroys the mold from which the figure is cast, no two Chola bronzes are ever identical. Nonetheless, they conform broadly to established iconographic standards. Thereby Parvati is depicted here in the conventional tribhanga pose, in which the three bends of her body lend her posture a fluid grace.

At once hish and delicate, this image of

Parvati displays the goddess' voluptuous body in contrast with the crisp, ornate refinement of the jewelry that adorns her. Her figure flows rhythmically between the bends of her tribhanga pose, hips swinging to one side while the energetic poise of her fingertips lends her whole posture a quiet vitality. The sinuous curves of Parvati's figure extend into three dimensions, cloaked with hanging strings of beads and the diaphanous folds of her cloth garments, sensitively rendered as it clings to her supple legs. A wide, tasseled belt is slung low across her hips, revealing the voluptuous contours of her stomach while its richly textured surface echoes that of the wide necklace that skims the goddess' bosom. A ritual cord curves between Parvati's full, bare breasts, and a tall, conical crown rests atop her head. Almond eyes wide, her full lips turn up gently in the slightest of smiles. Laden with stacks of bracelets and rings on every finger, Parvati is every inch the regal goddess. The sensual perfection of her form rendered here echoes the adoring tone of the seventh-century hymn describing the captivating goddess:

Fresh as newborn lotus buds,
lustrous as kongu blossoms,
honeyed like young coconuts,
golden kalashas filled
with the nectar of the gods,
are the breasts of the resplendent Uma.

- z Dehejia, Vidya, and Royal Academy of Arts (Great Britain). Chola. Sacred Bronzes of Southern India. London. Royal Academy of Arts, 2006, p. 12.
- 2 Vidya Dehejia. The Sensuous and the Sacred: Chola Bronzes from South India. New York: American Federation of Arts in association with the University of Washington Press (2002), p. 122.
- 3 Sambandar, Hymn 260, 4, in Dehejia, Slaves of the Lord: The Path of the Tamil Saints, Delhi, 1988, p. 44.





GREEN TARA, SHAKYAMUNI, AND ACHALA

Pigment on Wood Tibet Late 11th – early 12th century Height: 8 ¼ x 26 1/8 inches (21 x 66.3 cm) This stunning Tibetan book cover is a work of art that is painted on both the inside and outside faces. It once protected a Tibetan manuscript, one of a pair of wooden covers that were placed above and below a double-sided stack of paper (which was often wrapped in fabric), the whole package secured by a leather strap that wrapped around and fastened with a metal buckle,

Tibetan book covers are usually made of wood, a precious substance in and of itself on the 12,000-foot high, virtually tree-less plateau of central Tibet. At the time this book cover was created, wood was used at great cost, as it had to be carried over vertiginous passes from southern and southeastern Tibet and surrounding areas in India, Nepal, and Bhutan.

Depicted on the inside face of this book cover are three Buddhist deities, beautiful renditions of these gods that would only have been seen by the person reading the book. The central deity, the most important, is Green Tara, the compassionate savioress. She sits with her head cocked, as if listening for the pleas of the devoted, her hand extended with the palm up in the gesture of gift-bestowal. Her other hand holds her typical flower, a blue water lily with long petals, depicted here half-closed following the descriptions of Green Tara's appearance found in Sanskrit texts. Another blue lily blooms beside her.

Green Tara is flanked by two deities

- Shakyamuni Buddha on the left and the wrathful deity Achala on the right. The transcendent nature of all three is indicated by their lotus supports. Shakyamuni, the historical Buddha, wears the robes of a monk and makes the gesture of teaching. A blue fabric-covered cushion can be seen behind him. Achala, whose name means "Immovable One," wields a sword and a noose as his weapons to help the faithful combat internal and external obstacles to

enlightenment. The hand that holds the noose also makes the gesture of threatening with a raised index finger held at the level of the heart. Flames rise in the arch behind him, a detail that follows this wrathful deity's description in texts, which characterize him as standing in the middle of a blazing fire:

The outer face of this book cover has painted decoration that mimics a style of carved and painted book covers that were particularly popular in Tibet in the 12th-15th centuries. The interrelations between the many book covers in this style have yet to be worked out, but the type of decoration on all is similar to a late 11th-early 12th century book cover that has an inscription noting that its painting was done in the "Indian style."

Three deities, each the center of a roundel, also adorned this face of the book cover, although two have been lost and only part of the central deity remains. The arm positions and remains of a sack suggest that this figure is Jambhala, the god of wealth, Also extant are a pair of eyes in the halfroundel at the far left, which suggest that kirtimukhas once graced these areas at either: end of the central rectangle. Each element of the design is outlined by closely placed circles: that represent a row of pearls, an ancient decorative device that dates back to at least Sassanian times (3rd – 7th century), The broad outer frame was originally filled with scrolling green foliage set against a red background, a stylistic element commonly found on covers: in this style. The target-like concentric circles derive from symbols on Indian manuscripts that marked the end of chapters.







LARGE CEREMONIAL NECKLACE

Silver with ruby cabochons and cotton South India Tamil Nada circa 19th century Length 88 inches (223 5 cm, individual segments 6 14 x 1 1/2 inches (16 x 3 9 cm, Provenance Private Collection, Europe

In South Indian develor as eculpture the Handu de ties' animal mounts are often as elaborately adoined as the gods who ride them This impressive neck ace would have encircled the neck of a large-scale sculpture of Nandi the bull traditionally associated with Shiva Nandi is often depicted with Shiva and Parvati mounted either individually or together or he may appear alone as a figure worthy of ceremonial devotion by virtue of his affiliation with the gods. To mark his elevated status. Nandi is adorned within the sculpture and it with separately added jewelry

This striking necklade is similar to a Malligat Arumbu Malat, or Jasmine Bud Nerviace called such because each element resembles the spiky bud of the Arabian jasmine flower lasminium sambac). Here, the necklace is comprised of twenty-nine silver segments connected by a braided black tope and arranged in a sunburst circle. Each segment includes a rounded base with a conical spire finishing in a knob at the tip. The rounded elements resemble dried rudraksha seeds. literally the "tears of Shiva," which are traditionally strung together for use in Hindu prayer. The raised design on each suggests an individual kirtmukha, or face of glory, also traditionally associated with Shiva A ruby cabochon forms the mouth, while the eyes, nose and cheeks complete the face in silver with the spire as an extended tongue. A ridge of rounded and pointed profrusions runs along the central portion of the face, leaving two smooth sections for the kritimukha's puffed cheeks. Two additional rings flanking each face appear as ears and serve as the transition from 102, fig. 145 and p. 103, fig. 146 one segment to the next

For a smaller related example, see Nelson Atkins Museum, Kansas City

For a bronze figure of Nandi with sculpted ornaments, see Vidya Dehejia, Chola Sacred Bronzes of Southern India (London



Royal Academy of Arts. 2006), p. 73, cat. no. 8 Hindu sculptures of deities are adorned with separately added jewelry, garlands textiles, and silks in preparation for festival processions, which are of particular importance in South India. For a discussion of South indian processions, including photographs of elaborately adorned processional sculptures see Richard H. Davis, "Chola Bronzes in Procession "in The Sensious and the Sacred Chola Bronzes from South India, Vidya Dehejia New York American Federation of Arts 2002) 46.63

For examples of Malitgat Arumbu Maiat see Usha R Bala Krishnan and Meera Sushil Kumar Dance of the Peacock Jewellery Traditions of India (Bombay India Book House, Ltd., 1999) p



KNEELING MALE FIGURE

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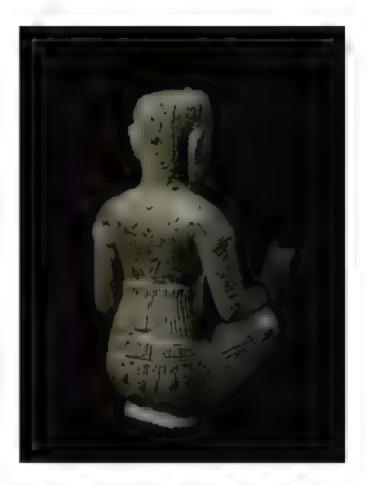
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The Baph on srye is so named for the reventh certialy term executed in the Angest Thom complex in cambod a Classical scripture of the Baphuch per od softalacterized ryits subtlety of form and restrained sensuality and singar ded by many to be the apagee of home; attitual navement

The bicage though smaller resize to an account to a fury bicage group of applications are exercited to fury bicage process that a same distant to a meadoristic. To prince from the group are best by the Me sepondar. Museum of Art among others The arged of Art h is the fame a monumental restance, and in the execution of the National Museum of Camboo a Phoom Penh. A. display a musual tacks test area garment alrangements and body preportions.

Fer abre a modeled and sold cast this rupern male figure knees on his let knee with his right knee litted. His arms are relaxed at his lifes the left hand with fingers. extended resis on the thigh land the right whish is held on the raised linee. He wears a pleated sample swit fitted around the bips its appear border fissh against his form to accentuate the sieek lupright torso revealing the detailed best with leweled pendants that encircles his waist. Delicately inclued patterns decorate. the sampet's individual tolos. His nude upper body is a formed with a necklade with a central coon flower rosette, armlets and brallets. The face pribably iniginally iniaid with sever and obsidian displays the laser Baption miward smile and medital ve gaze ismall fittings around the top of the head suggest a separately cast chagnen had been placed there as we, as a noich in the back where the butterfix bow would have been attached Traces of gilling can be seen throughout

Though the identity of this sculpture



is inknown his kneeling post the elaborate every and remaining golding ruggests alloyal donor portrait which is also supported by its relationship to the other bronzes from this group. This beautiful image simultaneously powerful and humble embodies the meiding of divine and human god and pation all of which are the harmarks of great knime is curpture.

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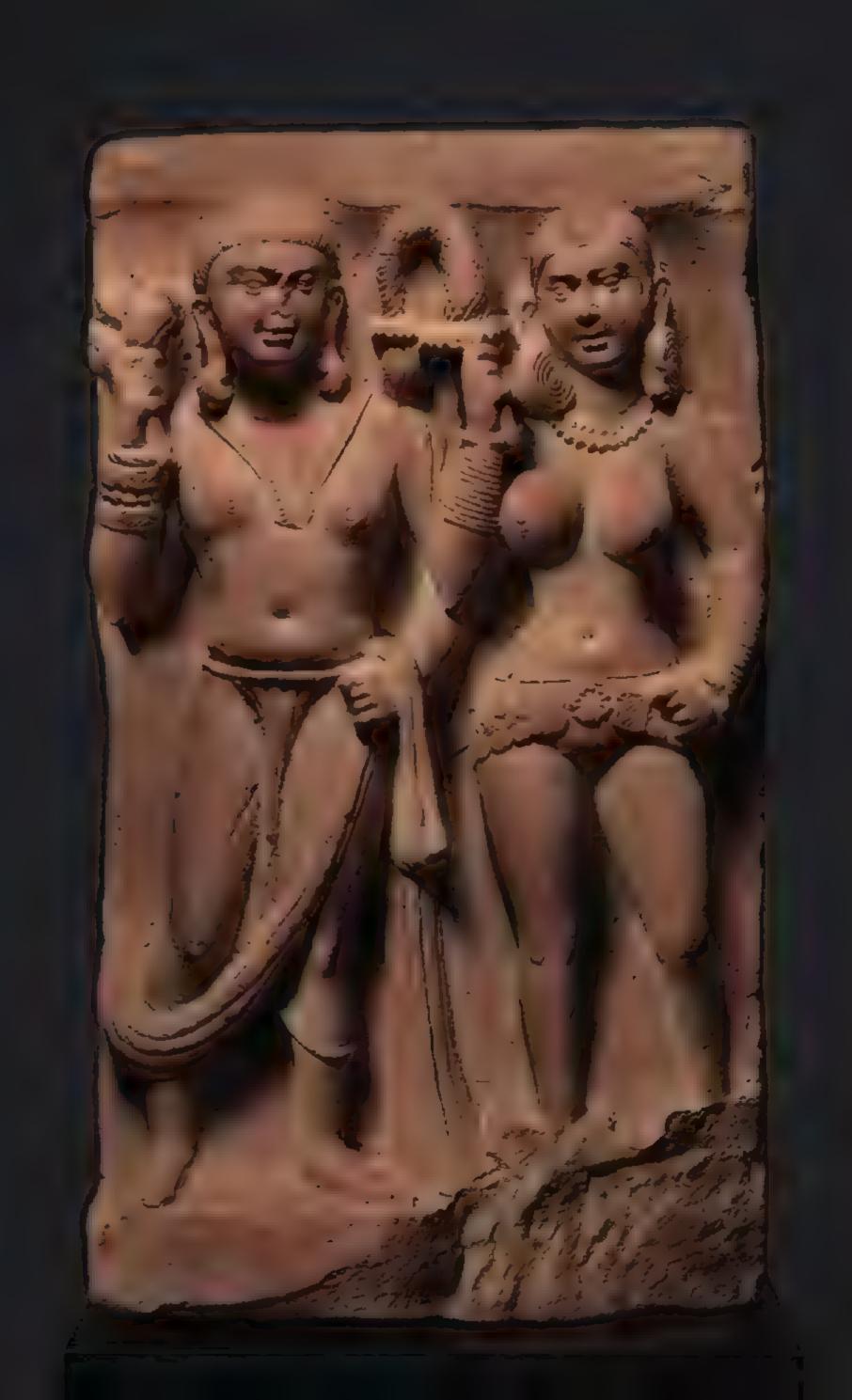
MITHUNA

Kushan period circa 1st - 2nd century A.D. Provenance Dans Wiener Gallery, New York

Red sandstone Since ancient times, one of the enduring India Mathura - traditions in Indian sculpture is the representation of loving couples. In the Kushan period (circa 30 to 375 AD), Mithunas, symbols Height 25 % inches (65 4 cm, of abundance, were placed around the outer perimeter of religious structures and were believed to confer blessings on the devotee as they entered the sanctuary, while preserving the auspicious character of the space within Often depicted in a frontal pose, they are seen on surviving doorjambs, punths, and similar structures marking the entrance to the sacred space

> Standing in the classical tribhanga (three bend) pose with arms touching, the figures mirror each other's actions. Their bodies fully and sensuously formed, are filled with prana, the sacred breath that connects them to the earth and to the heavens. Each holds a hand to the hip. In their upraised hands, the male holds three lotus buds, and the female, a banana flower. The female wears heavy jewelry including earrings bracelets a double stranded necklace, a mekhala (belt), composed of multiple strands of pearls, and large ankle ornaments Between her ankles and at the waist, the thin line of her close-fitting, diaphanous dhoti (skirt) is visible. The male figure, also adorned with a necklace, bracelets and earnings, wears a pleated dhots that ends at the shin. A long scarf, wrapped around one shoulder, loops around his lower legs, and drapes over his wrist to end next to his proper right leg. Their expressions. are joyful, reinforcing the harmony of their complimentary postures





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KRISHNA FLUTING

Opaque pigments heightened with gold on paper

Mughal style at Lucknow

circa 1775

Image 15 1/8 x 10 3/8 inches (38 4 x 26 3 cm) Poilo 17 1/2 X 12 3/8 nones (44 4 X 31 4 cm) Published Ehnborn, Indian Miniatures The Ehrenfeid Collection, New York, 1985, p. 82 cat. 33 Provenance

> Private collection, Germany Ehrenfeid collection Dons Wiener Gadery, New York

Attributed to Faizu iah In the Hindu tradition, the god Krishna is often worshipped and portrayed in art as well as literature, in the form of Gopala, the cowherd boy Rich narratives chronicle the upbringing of Krishna, who is described in texts such as the Harivamsa and Bhagavata Purana as a mischievous child who grows into an adventuresome youth, dashing and reckless Krishna Gopala is especially known for his fabled rapport with the gopis, the daughters and wives of the cowherds. In fact, the love and amorous attention bestowed upon Krishna by the gopis has come to serve as an exemplary model of

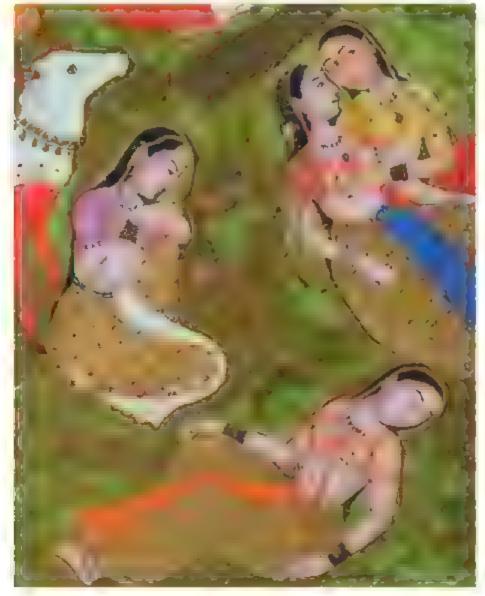
religious fervor for Hindu devotees

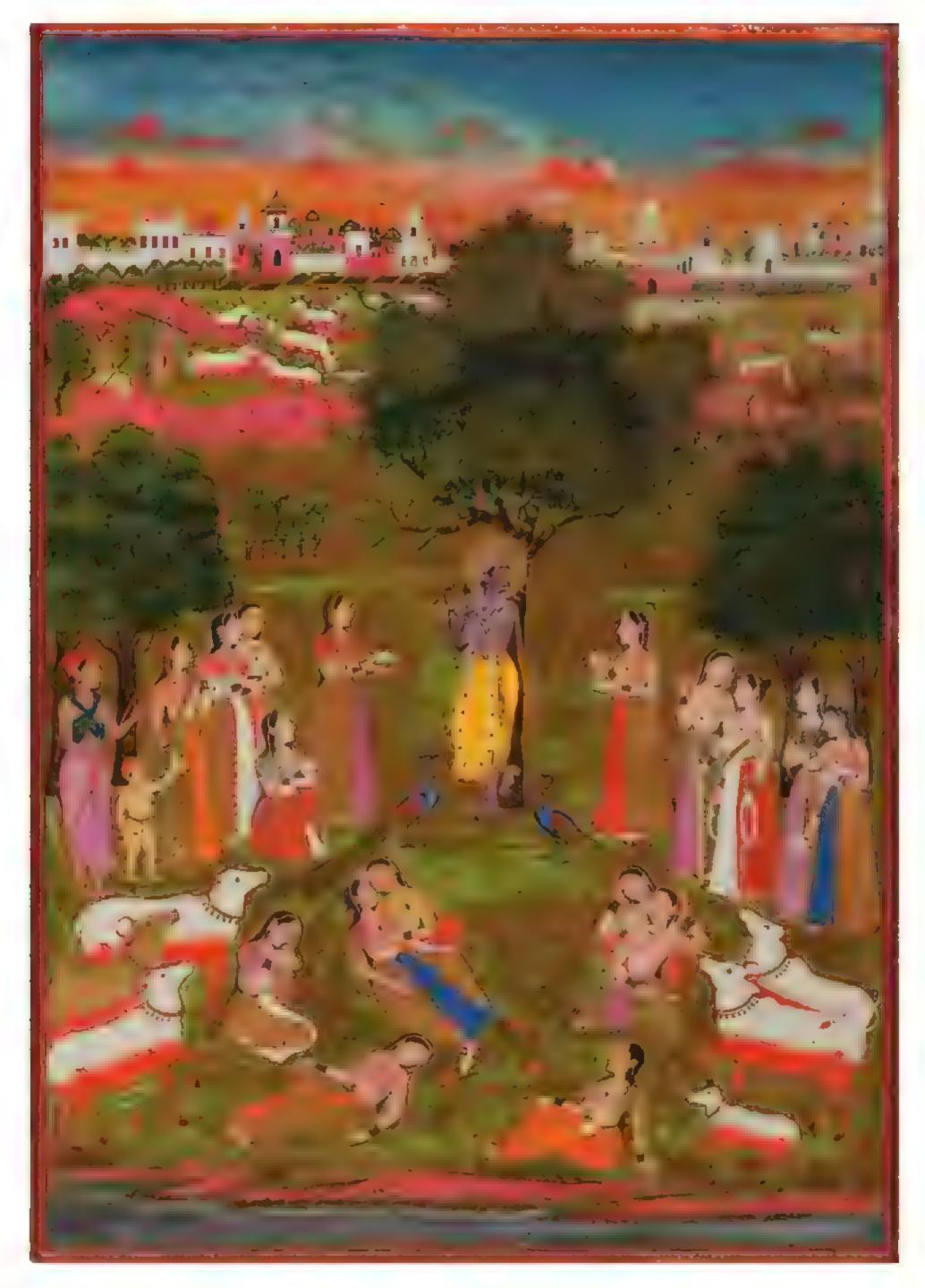
In the 18th century as Delhi declined, Lucknow emerged as a prominent cultural center With the new patrons the arts flourished amidst a heady blend of stylistic influences in this painting inscribed amal-Faisulla, (work of Faisulla), we see Krishna as a young cowherd playing his flute. This work, warm with rich, red hues, is an example of the eclectic art of Lucknow in the late eighteenth century

At Lucknow, the late Mughal style, with its roots in Persian Islam, was adapted to Hindu subjects, and colored by European art imported by the English. In this painting in particular, we see the Mughal style, with its heavy shading and its gem-like details, rendered in a receding pictorial space, borrowed from European models, all in the service of a popular Hindu

In the painting, lilac-skinned Krishna is a model of youthful carelessness, seemingly oblivious to the admirers attracted by his fluting. His figure is exquisitely rendered, and in his yellow dhoti he seems to glow against the green pasture that surrounds him. He stands in narrative as in composition, the central figure of the scene, around which his admirers have eagerly flocked

The cowherds, their charges, and even the peafowl are enraptured by his playing and several of the gopis lie in the grass overcome by the music that flows from the divine youth, who is at once musician and lover. In the distance, more cows graze on the outskirts of the domed city. The sky is a brilliant blue streaked with orange clouds, as if to suggest a fiery sunset Like the adoring gopis, bearing their gifts and garlands, we are drawn into the scene straining to hear the music of Krishna's song





KRISHNA AND THE GOPAS ENTER UGRASURA'S MOUTH

An illustration to the "Fifth" or "Large" Bhagavata
Purana
Attributed to Manaku and Fatta
Opaque pigments heightened with gold on paper
Basoli-Guler style
circa 1/60 - 65 AD
Painting 9 ¼ x 13 inches (23 5 x 33 2 cm)
Folio 11 5/8 x 16 inches (29 5 x 40 2 cm)
Provenance
Mrs. FC Smith, Sotheby's, London,
1 February 1960, Lot 8

The Bhagavata Purana, or "Ancient Stories of the Lord", is a text compiled in Southern India during the tenth century. It chronicles the youthful exploits of the Hindu god Krishna in some 18 000 stanzas divided into twelve books Books Ten and Eleven have attained special popularity and renown. They tell of Krishna's birth under the shadow of evil king Kamsa his mischievous childhood and the adventures of his adolescence. Among these are a series of episodes in which Kamsa sends demons to destroy Krishna, who is foretold will destroy him. These are among the most celebrated devotional art works of the young god.

This painting illustrates one such episode. As B. N. Goswamy relates. "Among the demons dispatched by Kamsa for killing Krishna was also [Ugrasura]. This demon assumed the form of a giant serpent, and lay himself on the usual path of Krishna and his companions as they entered the forest. So enormous was he, the text says, that when he opened his vale-like mouth, his "lower lip lay on the earth, while the upper lip touched the clouds"; his fangs appeared like summits of mountains and his tongue like a broad road."

This extraordinary painting belongs to the important 'Fifth" or "Large" Bhagavata Purana series. In it we see characteristics of Basohli art, colored by "Mughal" influence from Guler a hybrid style employed to extraordinary effect. The spare but dynamic composition pits. vast, un modulated swaths of color against one another, creating contrasts that thrum with palpable electricity. A shocking intensity characterizes the painting's abrupt tonal transitions a gold sky abuts the pale pink of the snake demon, his snowy underbeily clashes with the spring green of the foreground, it in turn jars as it meets the olive of the forest The glowing intensity of the planes of color, typical of Basohli painting, stands in contrast

to the painting's sensitive attention to detail (more Mughal). The figures entering the demon's mouth, especially that of Krishna, the right-most figure are rendered with an utmost attention to detail, especially evident in the treatment of the cowherds jewelry, and Krishna's garments and crown. The painting is static, but throbs with energy.

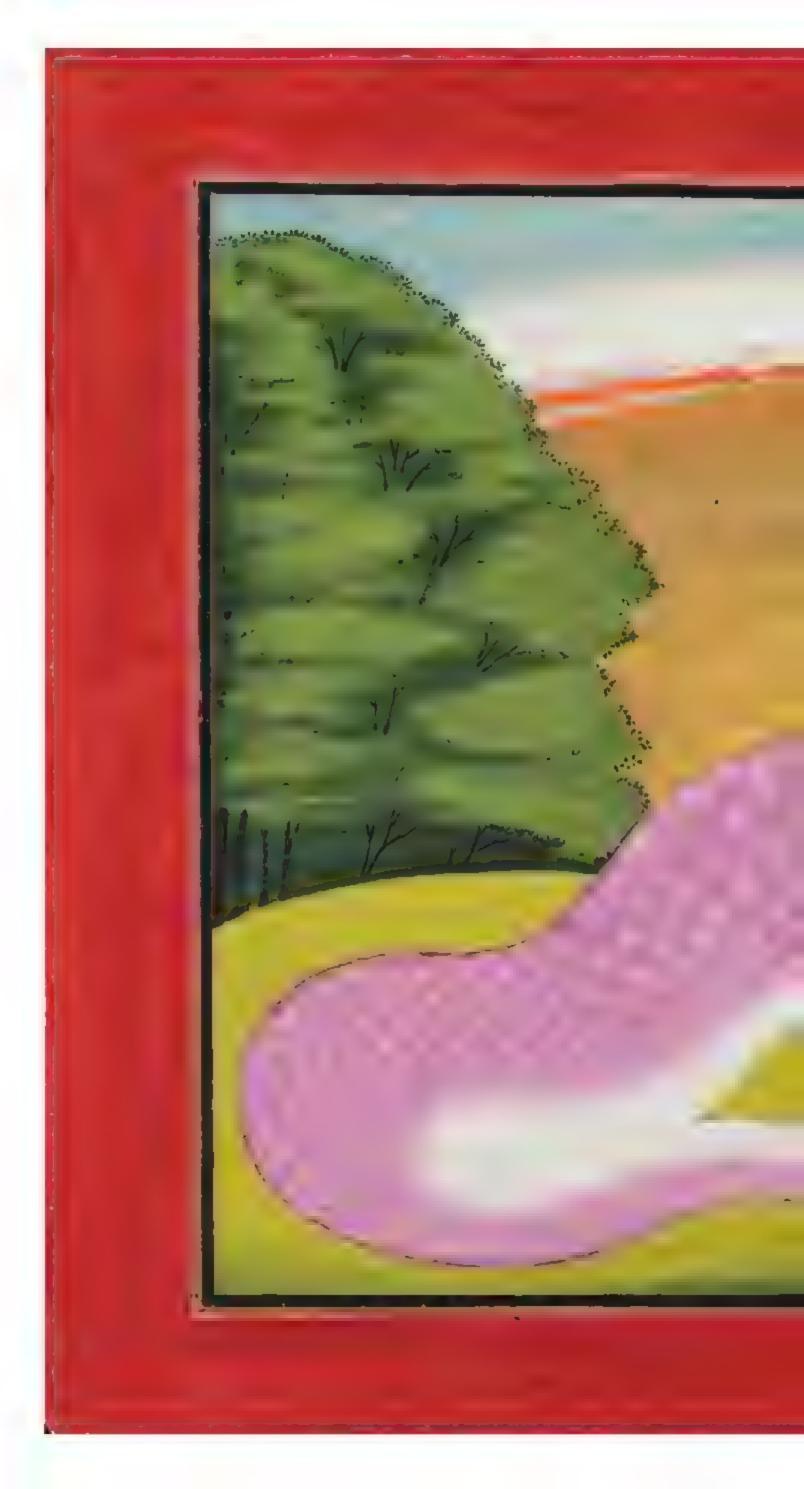
Now dispersed among museums and private collections world-wide, there is much discussion regarding the artists who produced it. Though opinions vary as to whether the series was painted by Manaku, Fattu and perhaps Nainsukh, this series remains a seminal illustration of Pahari painting and an example of the cross-pollination of Basohli and Mughal influence on the developing styles of Guler and Kangra, widely discussed in the literature surrounding this period

For further reading see

W.G. Archer (1973, vol. 1, pp. 49-51, vol. 2, pp. 36-39), Goswamy and Fischer (1992, p. 314). Mason, (2001, pp. 188-9) (Archer 1976, nos. 8-10), the V & A Museum (Archer 1973, vol. 1 pp. 49-50, vol. 2, pp. 36-38), the British Library (Falk and Archer 1981, no. 543). the former Ehrenfeld collection (Ehnbom 1985, no. 112), the Binney collection in San Diego (Goswamy and Smith 2005, nos. 93-94), the Philadelphia Museum (Kramrisch 1986, no. 102-04), the Cleveland Museum (Leach 1986, no. 106: iv), the Beliak collection (Mason 2001, no. 80), and the Brooklyn Museum (Poster et al. 1994, no. 193).

t Goswamy B. N. Bhatia, and Lalit Kala Akademi. Painted Visions. The Goenka Collection of Indian Paintings. New Dethi: Lalit Kala Akademi. 1999.







BHUMPA

circa 16th - 17th century Late Ming Dynasty (Vessel)

Rock crystal and gilt copper The clear rock crystal Bhumpa, or ceremonial water jug, seen here is an historically important. Sino Himaidyan amalgam of late Ming dynasty carving and Nepalese metal weiking. The strine is origin and Height 11 9 inches (30 cm) | clear carved with the distinctive Ming ment of serpentine chi hu dragons seen here encircling the vesse as texperect mebase The git copper meta work and look crystal teck was , ke yadaca , Netariari, Isliem Nepa r the s xteering contry inpugh is rigina. purpose is annown its adaptation from a secular vessel into a ritual object suggest to is importance as an object, and speaks to the direct relationship between the Newari's and the Ming Councile







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coalumn cana which treta y francates to "swinging eaves glud earrings" were trequently presented to a young woman as a declaration. et gagement ay het 'ut alt hust and



KRISHNA SLAYS NIKUMBHA AND RESCUES ARJUNA

Provenance Roya: Library of Mandi, 1969 himself

An Itustration to the Harwamsha - From the celebrated series by the master Attr.buted to Purkha painter of the late Kangra period, Purkhu This Opaque pigments neightened with gold on paper - climactic scene from the Harivamsha depicts an India, Kangra or Guler episode in which the demon king Nikumbha. c.rca 1800 - 1820 upon whom Brahma has bestowed immortality Image 12 5/8 x 16 7/8 inches (32 t x 43 cm) subject only to the action of Krishna, attempts Folio. 14 ¼ x 18 ½ inches (36 2 x 47 cm) a deception by creating thousands of copies of

> Then, O the lard of men!, immediately, (Krishna) saw ten thousand thousands of Nikumbhas on the earth, sky and all over

The slayer of Madhu (Krishna) realized the true form of Nikumbha, who created hundreds of illusions, the one who took away the one, born under the star of Phalguni (Arjuna)

Thousands (of Nikumbha-s) fought with Krishna, O the oppressor of enemies!

Thousands fought with the son of Pritha (Arjuna) and thousands fought with the valiant son of Rukmini, Pradyumna. This was a wonder

Some of the great demons (nikumbha-s) held the bow of (arjuna), some others held his hand, some other great demons held his feet

The slayer of demons (Krishna), the lord of the past, present and future cut off his head as seen by the entire physical beings of the world

O the one of bharata race! As his head was cut off, he released the one, born under the star of phaigum (aryuna) The chief of demons fell down like a tree whose roots are cut off.1

Krishna, the omniscient one, sees through the deception. In a fierce battle he beheads Nikumbha with his discus, the Sudarshana Chakra, and rescues Arjuna from the demon's clutches. After which, Arjuna is lowered with great tenderness into Pradyumna's waiting arms. The scope of the painting is almost

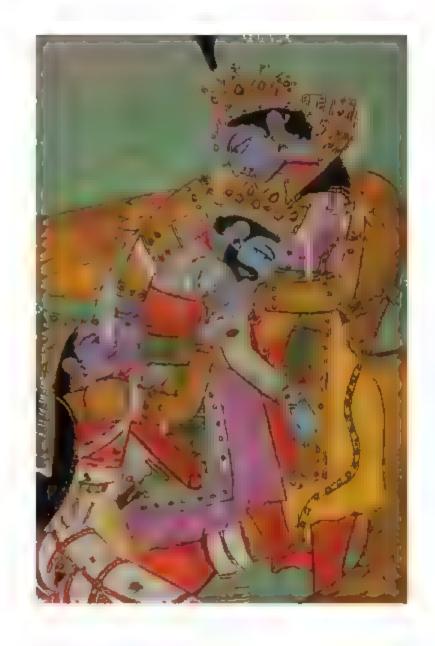
cinematic in its portrayal of these dramatic events from the Mahabharata. It is the motion of the figures and the dynamic depiction of Nikumbha's demise that lend the painting its narrative flair and dramatic signature

This painting numbered 44 on the reverse, is next in the sequence of paintings from the same series published in Del Bonta R. 2103 p.58 pl 24

i Chapter 90 of the Harivamsha by Desiraju Hanumanta Rag, see onune http://Mahabharata.resources.org/harivamsa/ vishnuparva/hv_2_090 htm









THE DEFEAT OF LANKA

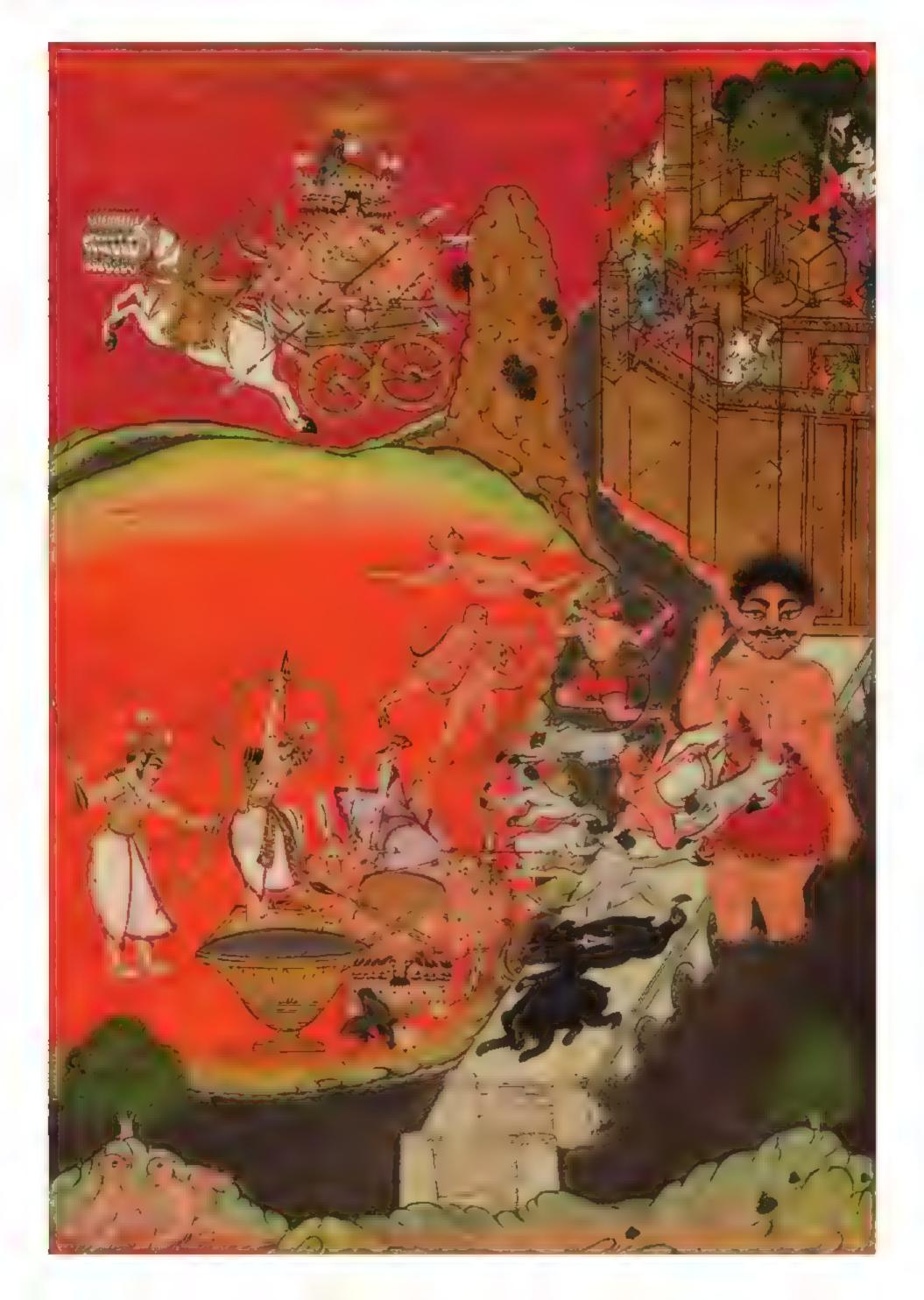
Provenance Ramayana Private collection, Germany Paul Waiter collection, New York Doris Wiener Gadery, New York

Illustration From The Ramayana This painting shows a critical scene from the Attributed to the Kotah Master Ramayana the defeat of Ravana, King of Lanka. Opaque pigments heightened The vivid colors of the painting illustrate in with gold and silver on paper vibrant red and gold the dramatic passage from Ind.a, Bundi/Kotah the popular Hindu epic in a fascinating time circa 1710 - 1720 shift, the painter has cleverly combined two Image 13 1/2 x 9 1/2 inches (34 x 23.5 cm) separate scenes from the final chapter of the

Here, Rama's monkey and bear armies are shown attacking the giant demon Kumbhakarna, a brother of Ravana whom Brahma had cursed to eternal sleep. Needing the giant's assistance in fighting Rama, Ravana appeals the sentence and Brahma allows Kumbhakarna to awake for one day. The monkey generals Hanuman and Sugriva lead the fatal attack on the giant, who faces the viewer in an enigmatic posture of defeat and departure from this world

After Kumbhakarna's inevitable defeat at the hands of Rama and his armies, Ravana appears on the battlefield. Clad in golden armor, he storms out of Lanka on his golden chariot. pulled by eight white horses. Lakshamana and Vighisana shoot down his chariot and kill his horses, and the felied Ravana appears inverted at the feet of Lakshmana

For a folio from the same series see Rietberg Museum, Horst Metzger, Coll Rama, Lakshmana und die Affen besiegen Ravana



HEAD OF AVALORITES VARA

Biack stone Often referred to as the "golden era of Bengal",

India the Pala dynasty and its artistic tradition Paia Period - flourished in Eastern India from the eight to circa 11th century - the twelfth century Developed out of the late Height 9 1/2 inches (24 cm) Gupta style, Pala sculpture is known for its sensuous and ornate form. This magnificent head of Avalokitesvara, "The Lord who looks down", is the embodiment of pure compassion Elegantly modeled out of black stone, his elongated nose, delicate eyes and full lips, create an expression of serene contemplation An elaborate headdress gives rise to a topknot of cascading loops of hair, with one of the five Dhyani Buddhas meditating at the center. The overall impact is one of regal elegance and reserved dignity, hallmarks of Pala artistic style.



VAJRASATTVA

Peninsular Tha land Provenance Private Collection, USA

The history of Srivijaya, a Buddhist kingdom that held sway in the southern part of Southcirca 8th – 9th century east Asia from the seventh to the thirteenth Height 8 x 4 inches (20 x 10 cm) century, was intricately fied to its status as a major cosmopolitan center with close connections to India and China. An important hub of trans peninsular trade, and a powerful maritime state, Srivijaya once encompassed modern-day southern Thailand, Malaysia and the Indonesian Island of Sumatra. As part of a global network, Srivijaya was, at the height of its prominence, a frequent destination for pilgrims and interlectuals from India and China!

> Little is known about sculpture of the Srivijaya period. Images such as this one, from Peninsular Thailand have traditionally been assigned a Srivijaya provenance. However, bronze sculpture in this style have been found throughout Southeast Asia

The figure of Vajrasattva reflects the Buddhist belief in a class of spiritual leaders known as Bodhisattvas, or those whose sattva (essence), is bodhi (spiritual wisdom) 2 These saviors, or spiritual guides, are figures who have achieved enlightenment, but choose to persist in the phenomenal world in order to aid others on their spiritual journeys. In sculptural depictions, Bodhisattvas can usually be differentiated from the Buddha by their rich adornment and heavy jewetry

In this depiction of Vajrasattva, a lithe figure sits cross-legged on a lotus base, and is crowned by an umbrelia-like canopy that denotes spiritual achievement and eminence A solid, nearly circular aureole, ringed with flames, frames the seated figure. Necklaces hang around the Bodhisattva's neck, and bracelets circle his wrists and arms. In his right hand he holds a vajra, a ritual object used in Buddhist ceremonies that is thought to dispel passion and desire. In his left hand, placed on his hip, he holds a small bell. The figure overall

is willowy and energetic, the opposing bends of his arms and the movement of his torso lending the composition dynamic animation uncommon in works of this size

Vajrasattva's face is serene but energetic Almond eyes gaze down with incised pupils under a brow rendered by a single flexing line Hair swept up into a topknot is depicted as a mass of tiny snail curls, and loose, stylized tresses fall down upon his shoulders. Nestled. among the curls above his forehead and sides of his head are four Tathagatas Buddhas (the fifth, in the back of the head, is most likely obscured by patina) also seated in lotus pose The statue stands eight inches high, and its size and frontal orientation suggests it might have been displayed in a small niche or a domestic shrine for personal veneration

For its small size, the bronze conveys incredible energy, grace, and vigorous detail.

1 Subhadradis Diskul, Jnesco, and Advisory Committee for the Study of Malay Culture. The Art of Srivi aya. Kisala Lumpur New York, Paris Oxford University Press UNESCO, 1980 p. 9.

2 Leidy Denise Patry. The Art of Buddhism. An Introduction. to its History & Meaning Boston Shambhaia Distributed in the United States by Random House, 2008, p. 32



TODI RAGINI

,mage 9 4 x 5 4 inches (23 5 x 14 6 cm, Folio 17 x 12 4 inches (43 x 31 cm,

Opaque pigments heightened with gold on paper. This exquisitely painted Tid. Ragini, a feminine. India, Late Mugha. counterpart to the Vasant Ragas (a spring Second haif of the 18th century - time melodic composition used in classical Indian music portrays a princess listening to music against a tree. The music and the purcess slatter fants and a small gloup of feet compate the film descene The sidily to veil brushstrokes in the hilly background and sensuously muted palate create a tender and dreamy ambiance, alluding to the princesses longing for her absent lover









PRAJNAPARAMITA

Gray sandstone Height 25 1/2 inches (64 8 cm) Mother of All Buddhas Provenance Private Collection, USA

Prajnaparamita, perhaps the most important Khmer Dynasty, Angkor period - female Buddhist deity, is the embodiment of the Baphuon style Buddhist sutra of the same name Known as the 11th century Goddess of Transcendent Wisdom, she is the

> In Sanskrit, prama means wisdom Paramita has several meanings a task perfectly accomplished" more profoundly, the separation from suffering and the attainment of bliss as well as "arrived on the other shore" by passing through the sea of suffering, one arrives on the shore of Nirvana"

In the Sutra of 8,000 Verses she is described as

"She is worthy of worship In her we find refuge. She brings us safely under the wings of enlightenment. She is omniscience. Emptiness is her characteristic. She is the mother of the bodhisattuas. She is the perfect wisdom of the Buddhas She turns the wheel of the dharma."

This luminous image of Prajnaparamita from the eleventh century greets the viewer with benign serenity. Bearing the blissful. facial expression of supreme enlightenment, her enigmatic smile echoed in her winged eyebrows, radiates the winsome calm seen often in Baphuon period sculpture. Her hair is arranged in braided rows incised into the stone and culminates in a jutumukutu, a conical chignon, surmounted by a figure of Amitabha Buddha at the center. The fine, polished stone enhances her sensually modeled bare upper torso, which provides a contrast to her pleated ankle length sampot A belt, slung low on her hips, holds a decoratively folded element sometimes called a fishtail or anchor, which flows down the center terminating in a

decorative swoop at her ankles

In the Heart Sutra Prajnaparamita is the Perfection of Wisdom

The Bodhisattvas rely on the Perfection of Wisdom, and so with no delusions, they feel no fear, and have Nirvana here and now

All the Buddhas, past, present, and future, rely on the Perfection of Wisdom, and live in full enlightenment

The Perfection of Wisdom is the greatest mantra It is the clearest mantra, the highest mantra, the mantra that removes all suffering

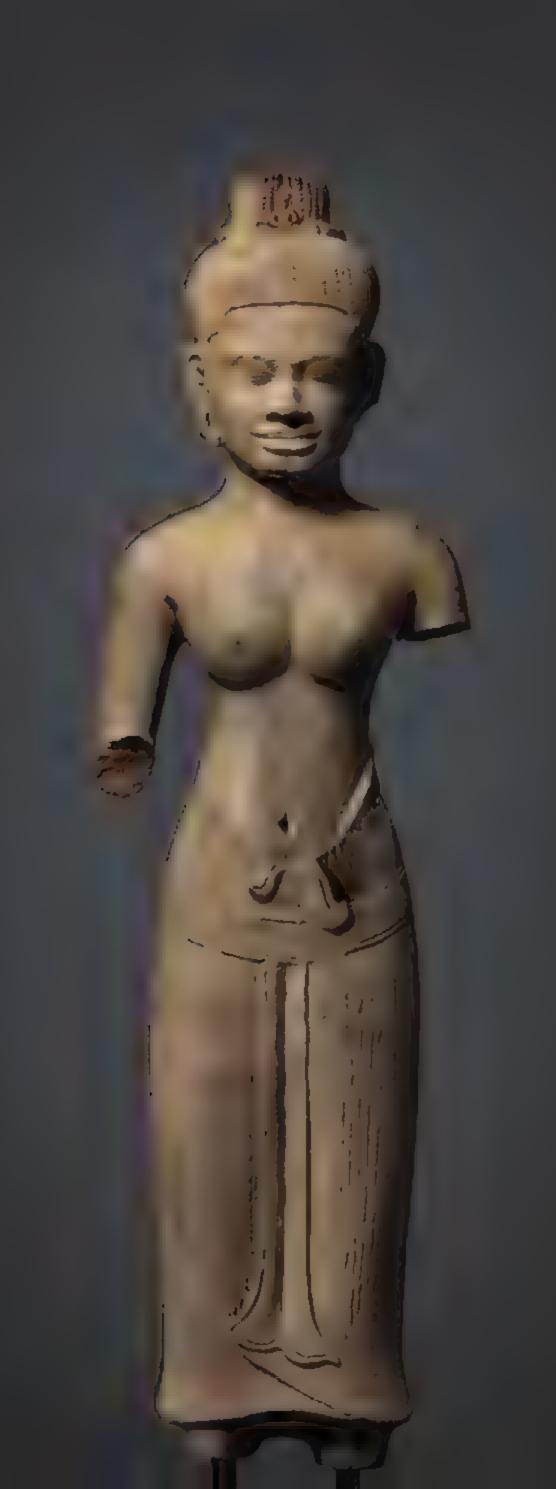
This is truth that cannot be doubted. Say it so

Gaté, gaté, paragaté, parasamgaté Bodhi' Svaha

Gone, gone, gone over, gone fully over Awakened! So be tto

1 http://www2 fod.an net/world/ps va; ra 02 020503 screen.

2 From the Sutra of 8,000 Verses in Tom Lowenstein. The Vision of the Buddha (New York, Little, Brown and Co. 1996) p 65



HEAD OF A BODHISATTVA

Dark gray schist
Ancient Gandhara Region
circa 2nd – 3rd century AD
Height 14 inches (35.5 cm)

The second to third centuries of the Common Era marked the apogee of the Golden Age of the ancient Kingdom of Gandhara, a time when human representations of the Buddha and Bodhisattvas bearing unmistakable Greco-Bactrian characteristics would become the enduring foundation of Buddhist iconography to emerge from this important moment in the classical period of Buddhist art history

The Kingdom of Gandhara lied by the powerful Buddhist kings and nobility of the Kushan dynasty, was well situated to capitalize on the lucrative commercial trade that traversed its vast region by way of the uttarapatha (the Northern trunk road), a major artery of the fabled Silk Road that facilitated the movement of goods, foreign ideas, and nomadic traders from the Hellenized Orient to the west, the steppes of Central Asia to the north, and from China to the east

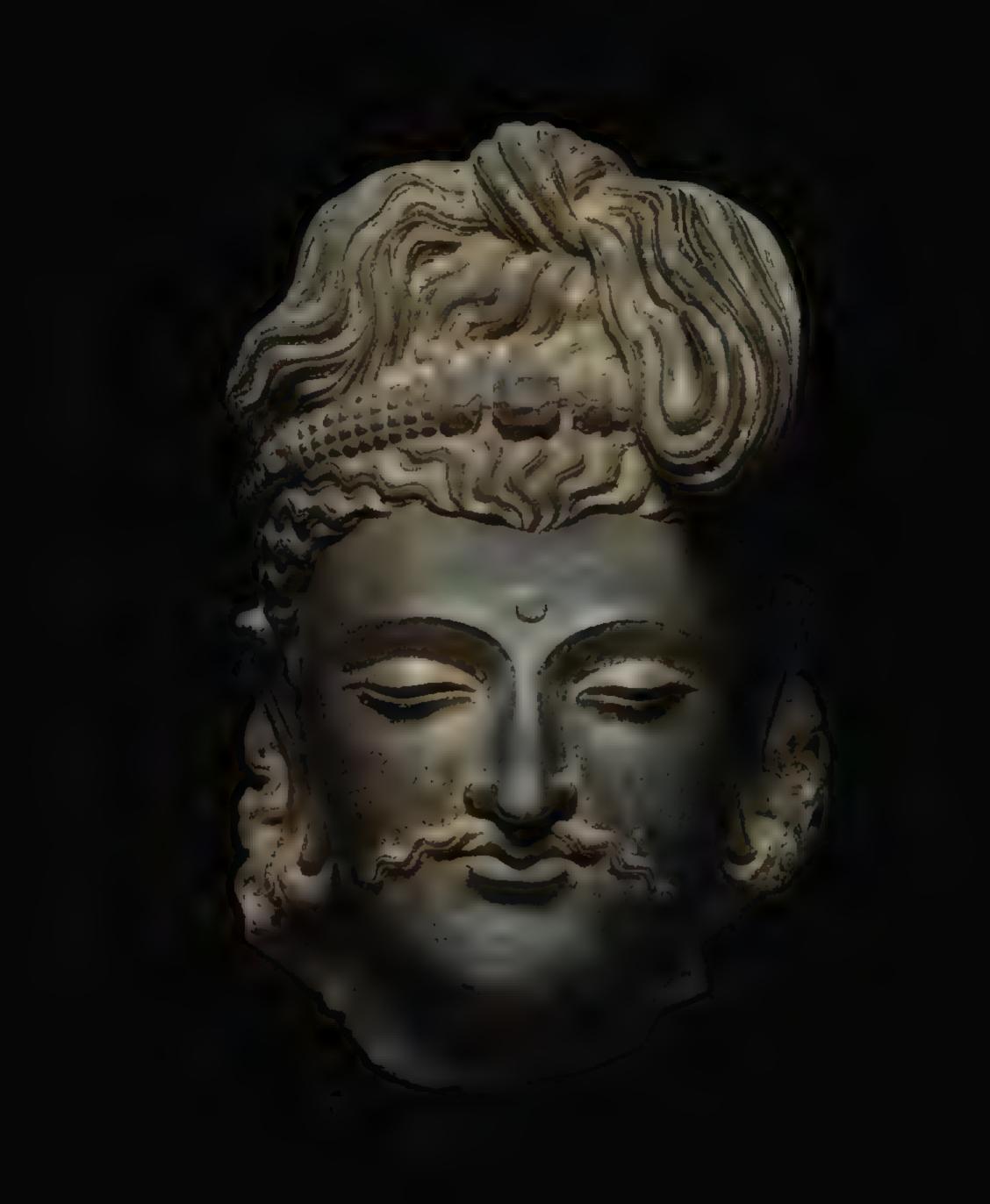
The Ganadharan region itself was vast, territorially encompassing northern India, what is now Pakistan, the steppes of Central Asia, and much of present-day Afghanistan The Kushan Dynasty was enriched by its position in intraregional trade as it absorbed the cultural influences of its Greco-Bactman and even Parthian precedents. The kingdom's economic strength was in turn matched by a military prowess on par with the armies of China, Iran, and India. The material wealth and cosmopolitanism of the kingdom is deeply inflected in the richness of its artistic expression, as regional artisans produced an extraordinary output of classically distinguished pieces for the Kushan nobility

The Buddhist art within the Kushan dynasty is immediately recognizable for its varied influences, particularly in its representations of the Buddha and the Bodhisattvas Maitreya (the Future Buddha) and Avalokitesvara (the Buddha of Compassion).

These images of the Bodhisattva too as part of the Mahayana tradition (the Greater Vehicle) represented an important development in the iconography of Buddhist art, as Bodhisattva veneration would inform the foundations of the kind of Buddhism that spread further into the Far East and into the Himalayan region

This remarkable example of Gandharan sculpture, richly executed in dark grey schist combines the naturalism of the classical Greek style with the tranquility of Buddhist art. In addition to the fine shaping of the face, including the classically aquiline nose this piece features an elaborate coiffure that radiates from the top of the head and is fashioned in a loosely parted topknot. The locks overflow a finely beaded diadem. The hair is at once animated and sensual, and it has been styled in such a way as to accentuate his princely status. The gemstone adornment that crowns the center of the diadem, and the heavy rings that hang from the elongated earlobes. symbolize the Bodnisattva's earthly return in the service of the enlightenment of all sentient beings. The heavy lidded eyes similarly convey the contemplative serenity one associates with Buddhist imagery while a narrow mustache grows outward from the subtly curved upper lip just above a handsomely shaped chin

t John M. Rosenfield. The Dynastic Arts of the Kushans. New Delhi: Munshiram Manoharla, Publishers Pyt. Ltd. (1993). p. 1.



DOUBLE-SIDED LEAF WITH TWO RAGAMALA ILLUSTRATIONS

Folio 14 4 X to 4 inches (36 X 25 im)

Opaque pigments heightened. In the classical Indian tradition of merging with gold and super on paper riggas with their visual representation thele two India, Deccan, Hyderabad paintings form a pair of ragin. If to a comprise circa 1760 the Ragamala or the Carbana will a series Image 11 % x 7 % inches (28 x 18 cm) of melodies from tassica In his inmusic Asavari ragin is a melant book melady.

customarily played in the early morning. The ragini derives its name from is snake and inenemy) The ragmi is usually illustrated with the image of a solitary dark-skinned woman dressed in a skirt of leaves or peacock feathers as and a trion a rock beneath a sandal tree. Disappointed in love she consoles herself by playing the pungi, a reed instrument made from a gourd. Enchanted by her tune, the serpents gather before her. A bare-chested ascetic with his leg hooked around a tree looks. on from behind. This figure is identified as ा ikhanatha, a celebrated male yogi who has given her the pung for summoning the snakes before her

Paired with the Asavari raami the second image of an unidentified rag ni depicts a lady lying prone on her bed seemingly awaiting her lover. The tension of the painting is achieved. by the efforts of her attendants to placate her before his arrival. They are shown here waiting on her perfuming the soles of her feet, and generally mollifying her as an old woman appears to be bringing her news. The lush coins evince the sensual nature of the painting and the princess, bare-chested, wears a long diaphanous skirt that trails along the richly appointed bed adorned with rose petals



SHIVALINGA

Kundan gold cladding with ruby inlay. The Linga the an convey mbo of this value is

and Basrageur's the embodiment of the masculine energy of Sour India 1 mm. Nava potentially some of the most important and tury to hiertary, a despreadite glous images in Hindu smilliten in hies this miniature depiction of a Linga. Lery his a nines a similar depicted alongs de or as in the case of this Height to notes a fire exposite example from North and a placed Presenting Project ector pur per with a year figether with the , in

a representation of the womb and the source of a. If eliney sign by the creation of the universe

Fas | Uned in gold and infa d with and you semme shed with Basia pearls and admired with images, elated in Chiva. nowing Nand in vas mount a control his youtal ine and ash with by Sha vites and a serpent symbolizing candilin price spiritual energy All y losiom diotus ests a opine inga iym i zing tie i mate state of hon. at it imen's hieved by to lowers of lantti-5 ৰ ৹াস





RINGS IN THE FORM OF A SHIVALINGA AND NANDI

South India, Tamil Nadu-Late 18th century: Shivalinga Ring Height: 1 ½ inches (3.8 cm) Diameter: 1 inch (2.5 cm) Nanel Ring Height: 1 6/8 inches (4.4 cm) Diameter: ¾ inch (1.9 cm)

High-karat gold Fashioned out of gold, this delicately modeled South India, Tamil Naduring depicting a Shivalings, the abstract symbol Late 18th century of the Hindu deity Shiva, is believed to embody light: 1 ½ inches (3.8 cm) the energy of universal power.

Nanel Ring Height: 1 6/8 inches (4.4 cm)

Diameter: 4 inch (2.5 cm)

Tadiant gold ring depicting Nandi, the bullmount of the God Shiva, is an auspicious
symbol of divine protection









A MAHARAJA ENTERTAINED BY A BUFFALO TOURNAMENT

Opaque pigments heightened with gold on paper A panoramic scene illustrates a celebratory

India, Udaipur buffalo tournament for the pleasure of the circa 18th century Maharaja Exquisite details and refined Folio 19 x 24 ¼ inches (48 x 62 cm) naturalism define the painting, which exhibits Propenance a classical symmetry and warm shades and Charles W. Banta, New York - colors. The detailing in the Maharaja's dress Doris Wiener Gallery, New York and that of his retinue is superb, while the rendering of the animals within the arena is characterized by elements of natural.sm and whimsy The spectators of the tournament create the effect of multiple perspectives and intersecting planes of activity within the geometric framing of the walled palace



HEAD OF A BODHISATTVA

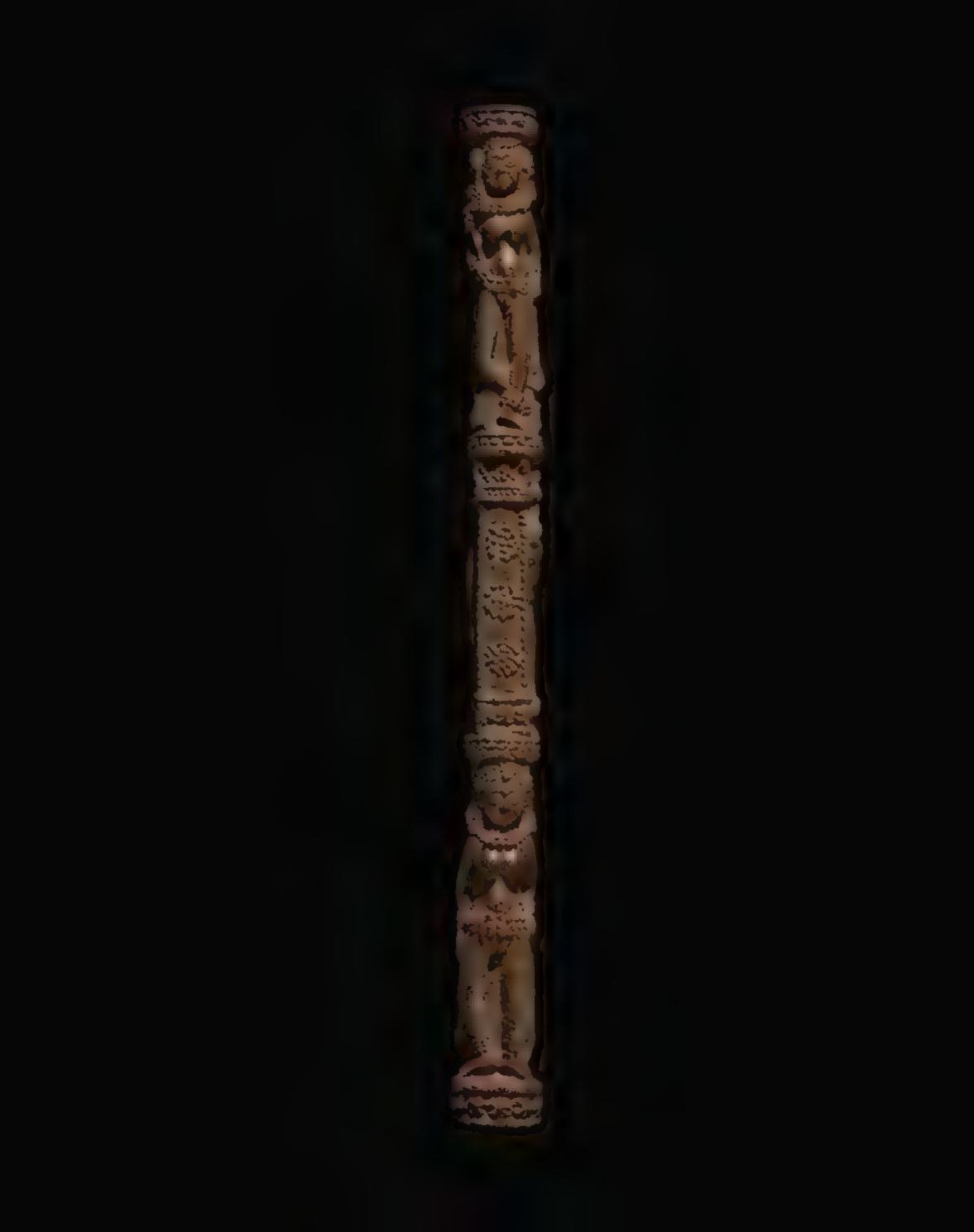
Grey schist This sensitively carved head of a Bodhisattva Ancient Gandhara region embodies the elegance of classical Gandharan circa and - 3rd century art. The gentle bow-shaped mouth, slender Height 7 1/2 inches (19 cm) moustache, tapered nose and heavy-lidded eyes create an expression of meditative serenity An elaborate diadem resting atop his head highlights his noble ancestry

> A Bodhisattva, one who postpones entering into Nirvana until all sentient beings cease to suffer, is one of the primary images in Mahayana Buddhism. The term Bodhisattva also refers to the historical Buddha Gautama prior to his enlightenment, and to all other beings destined to become Buddha's in the future



STAMBHA

luory A civilization that flourished from the 4th century India, Chandraketugarh BC to the 2nd century AD, Chandraketugarh Shunga Period is celebrated for its prolific artistic tradition, circa and century BC most notably for intricately carved sculpture Height 5 ¼ inches (13 cm) in terracotta, and occasionally, in bone and evory. This remarkable Stambha, or cosmic column, depicts three earth goddesses, known as Yakshis, interspersed with raised florets. The Yakshi, an important symbol of fertility relating to both the human body and agriculture, is depicted as a voluptuous female, semi-clad in transparent skirts and adorned in jewelry



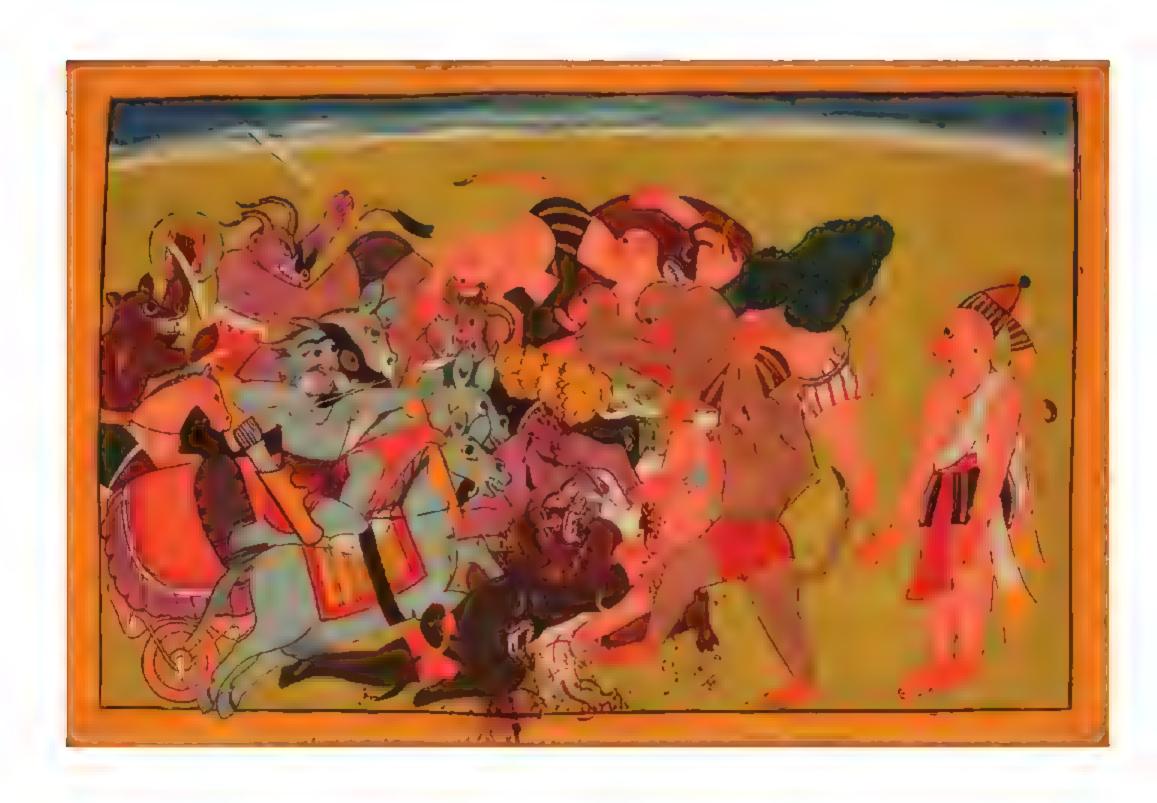
THE ARMIES OF HANUMAN AND RAVANA DO BATTLE

Opaque pigments heightened with gold on paper - the Lanka Kanda (battle of Lanka), in which

!!...stration from the "Shangri" Ramayana, Style !!! This stirring painting depicts a scene from India, Pahari Hanuman looks on while his army is locked Kulu or Baha In battle with Ravana's demons. The dense circa 1700 - 1710 composition, vivid colors and wild action evince Folio 12 ¼ x 8 inches (31 x 21 cm) the intense drama of battle

> Pages from this dispersed series are in the collections of the British Museum, the Brooklyn Museum of Art, Metropolitan Museum of Art, Los Angeles County Museum, Cleveland Museum of Art and private collections

For further reading see W.G. Archer, Indian Painting from the Punjab Hills, 1973 vol. 1, p 128, B.N. Goswamy and E Fischer, Pahari Masters Court Painters of Northern India, 2009, pp. 75-93







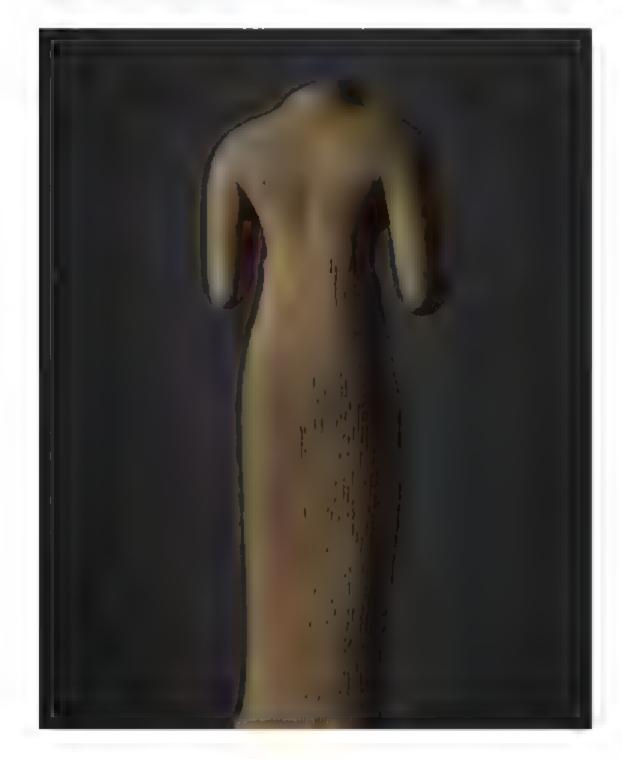
FEMALE TORSO

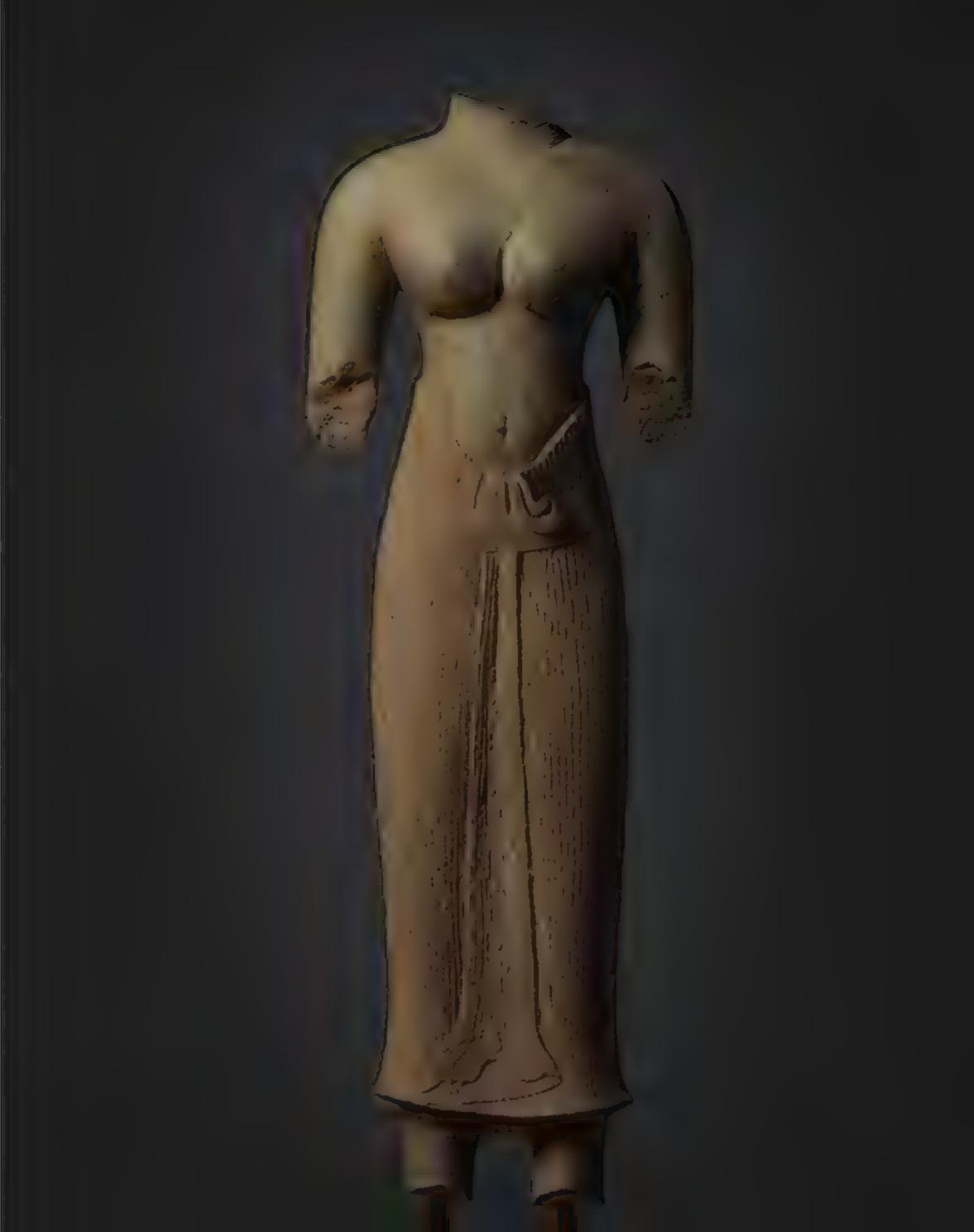
Provenance Private Collection, USA eleventh century Dor's Wiener Gallery, New York

Polished sanusione. The Baphista period saw the flourishing of the Knmer ... ingkor period arts in all of mair land courbeast issa and the lityle of Baphuon Khmer achievements were unsurpassed in this circuit hacitary legar in This sculpture reflects the remement Height 22 mones (56 cm) and maturity of the Khmer artists during the

This striking piece evokes a of the

tinest attributes of classica. Khmer art. The sens ious and generous curves that define the sculpture are reflected in the details of the securative motif of the pleated sampet (skirt) The sculpture may be read both abstractly and ng and well with a sense of corporality and sittless min gray anist, ne

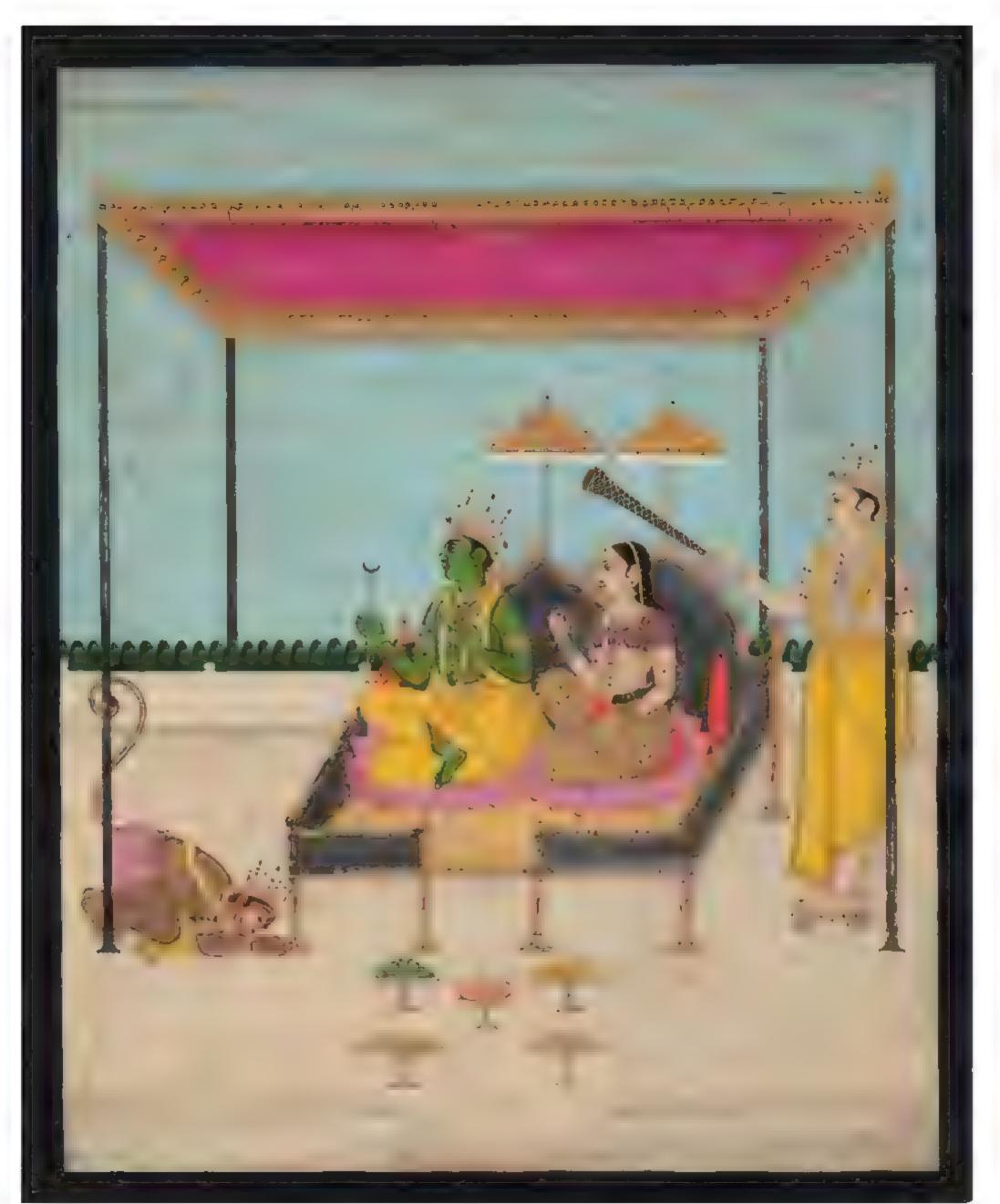




HANUMAN PAYS HOMAGE TO RAMA AND SITA

Folio from a Dasavatara series Rama and Sita sit regally on an elaborate gold Opaque pigments heightened and silver throne. Rama's brother Lakshmana. with gold and silver on paper - fans them with a chauri composed of peacock India, Murshidabad, feathers To the left, Hanuman, the Monkey carca 1765 - 1770 King, lies prone before them. In a lovely Force 14 X II inches (35 X 28 5 cm) flourish, his tail curls fancifully around the pole behind him. An offering of flowers and fruit is depicted in the foreground. The simple geometry of the painting with its rectangular planes and straight lines, and the elegant positioning of the divine couple contribute to the achievement of an effect which is at once peaceful and imbued with its religious import.

The reverse contains inscriptions in Persian and English Rama wa sita - "The God Ram & the Goddess Seeta"







MALE TORSO

Sandstone This marvelous classical Indian sculpture India depicts a male deity in a sensuous tribhanga circa roth century In this three-bend pose, he stands adorned in Height. 16 1/2 inches (42 cm) | jewels, with the hand of his consort resting Published Nancy Wiener Gailery, 2009 lovingly on his right shoulder Delicately Provenance Private Collection, USA modeled, his supple body radiates sensuality and ease, creating a perfect marriage of naturalistic form with godly attributes.







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